United States Department of the Interior
National Park Service

National Register of Historic Places
Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in National Register Bulletin, How to Complete the National Register of Historic Places Registration Form. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. Place additional certification comments, entries, and narrative items on continuation sheets if needed (NPS Form 10-900a).

1. Name of Property

historic nameMax and Johanna Fleischmann House
other names/site numberFleischmanns Park House, Lederer Park House, Spillian
name of related multiple property listing

Location

street & number50 Fleischmanns Heights Road
not for publication

city or townFleischmanns
vicinity
stateNew York code NY county Delaware code 025 zip code 12406

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended,
I hereby certify that this nomination request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.

In my opinion, the property meets does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance:

___ national ___ statewide ___ local

Signature of certifying official/Title Date

State or Federal agency/bureau or Tribal Government

In my opinion, the property meets does not meet the National Register criteria.

Signature of commenting official Date

Title State or Federal agency/bureau or Tribal Government

4. National Park Service Certification

I hereby certify that this property is:

___ entered in the National Register ___ determined eligible for the National Register

___ determined not eligible for the National Register ___ removed from the National Register

___ other (explain:)

Signature of the Keeper Date of Action
### 5. Classification

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<tr>
<th>Ownership of Property (Check as many boxes as apply.)</th>
<th>Category of Property (Check only one box.)</th>
<th>Number of Resources within Property (Do not include previously listed resources in the count.)</th>
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<td>Contributing</td>
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<td>district</td>
<td>Noncontributing</td>
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#### Name of related multiple property listing
(Enter “N/A” if property is not part of a multiple property listing)

**N/A**

#### Number of contributing resources previously listed in the National Register

**N/A**

### 6. Function or Use

#### Historic Functions
(Enter categories from instructions.)

DOMESTIC/single dwelling

#### Current Functions
(Enter categories from instructions.)

DOMESTIC/inn

### 7. Description

#### Architectural Classification
(Enter categories from instructions.)

LATE VICTORIAN/ Stick

LATE VICTORIAN/ Shingle

#### Materials
(Enter categories from instructions.)

- foundation: Stone
- walls: Wood
- roof: Wood shake
- other: 

2
The Max and Johanna Fleischmann house (now known as Spillian) is located at 50 Fleischmanns Heights Road in the village of Fleischmanns, Delaware County. The property occupies a 32.9 acre parcel of what was originally the 160-acre Fleischmann family compound known informally as Fleischmann Park. The property was subdivided in 1915 and over the years the six large houses and many other support buildings and recreations facilities saw different private and public uses and met different fates. The nominated parcel is bounded by State Highway 28 to the north and is partially within the boundary of the village of Fleischmanns and partially within the surrounding town of Middletown to the south. The boundary was drawn to include the current parcel associated with the house; this parcel approximates the land within family compound specifically associated with the Max and Johanna Fleischmann house and includes all extant contributing features. No other resources related to Fleischmann Park survive.

The nominated property is on the steep hillside southwest of the village of Fleischmanns and above the Ulster and Delaware Railroad Station. The nomination includes the 1886 house, a two and one-half story wood-frame building, an icehouse, gazebo, a spring house and two tennis courts, all built in the 1880s and a 1950s mikvah, built when the house was being used as a summer retreat for visiting rabbis.

The Max and Johanna Fleischmann house is at the end of a long 1,800-foot drive that leads up from Fleischmanns Heights Road, an extension south from Depot Road in the village of Fleischmanns. The house is set on the hillside above the village of Fleischmanns and commands a view of the hills to the north of the village. The façade of the house faces north and is surrounded on all sides by a heavily wooded hillside that was originally dotted with other summer houses occupied by the larger Fleischmann family along with support buildings, recreation facilities, gardens, carriage roads and paths. Most of the open hillside has been grown over and only remnants of foundations can be seen throughout the woods. The icehouse is directly south of the main house, the gazebo to east; the springhouse and tennis courts are farther south of the house, up on the hillside, and the mikvah is halfway down the drive to the northeast. A large decorative iron entrance gate (no longer extant) once marked the entrance to the drive from Depot Road.

**Main House, one contributing building**

The house is a two-and-one-half story wood-frame building built in 1886. There is a stone basement under a small portion of the center section; however, the majority of the building rests on stone piers or a cut stone foundation wall on grade. The building is generally rectangular; however, it is rambling, featuring a hipped roof with numerous cross gables, projecting gabled dormers, and conical roofs over projecting bays. The building is sided in wood clapboard on the lower story and wood shingles above; the roof is wood shake. The main gables are embellished with large-scale applied wood decoration using a tree of life motif. Windows are wood-frame, and most are double-hung sash with single panes on the bottom and some variety of multi-pane above. Some
windows are small square multi-pane sash, and some are double-hung sash with single panes above and below. The house is characterized by a front porch covering about three-quarters of its width and wrapping around the east and north elevations. The fourth quarter is an enclosed porch, which was subsequently enclosed during the period of significance. The porch is supported on turned columns and its roof has multiple planes; it also features several sets of wide wood stairs accessing the lawn. The main stair provides access to the entrance of the house and is marked by a projecting gabled roof with cut out stickwork in the gable similar in design to the work on the house itself.

The east elevation of the house features a porte-cochere that extends from the porch out over the driveway and rests on Ionic columns resting on cut-stone plinths. The difference in columns suggests that the porte-cochere may have been added; however, it may also indicate the eclecticism of the original design. If added, it was very early, as the feature appears in all postcards of the building. Likewise, the west end porch was originally open but is now enclosed and supported by fluted Corinthian columns. A change in the foundation indicates that a rectangular pavilion at the west elevation of the house was a later addition; again, however, this must have occurred very early in the building’s history. The south elevation features a second-floor pavilion resting on columns that also provide a porte-cochere-like shelter for those entering the house by the rear entrance. Whether this is original is not yet known; however, it seems so from the interior plan. The first floor in the southwest corner, which was the location for the kitchen and service rooms, has also undergone some changes, such as potential expansion and porch enclosure. However, every change to the house conforms to the overall style and decorative plan of the original construction, and it is difficult to sort exactly what happened in each period. All occurred in the Fleischmann or early hotel period.

The interior of the house is characterized by an open plan with room divisions marked by archways or openings without doors. The parlor/library/music room is one L-shaped space at the east end of the house. The dining room continues to the west and the kitchen is south of the dining room. The once open porch at the west end is now a sun porch. There is a fireplace in the sitting room and the stairway to the second-floor wraps around it. The second-floor plan is based on a transverse hallway with bedrooms and suites of bedrooms extending off it, following the irregular plan of the house. There is an attic with several small rooms over the north end of the house.

The entire interior of the house is finished in wood. The majority is finished in a narrow bead board, some laid horizontal, some vertical, and in some rooms a combination of both. In several rooms, lower walls feature wood panels and bead board above. Throughout the house, original building cabinetry, fireplaces, sinks (in bedrooms) and closets survive. Bedrooms show evidence of having been divided in the hotel era and several bathrooms were added to serve hotel guests.

The interior is especially distinguished by extremely intact and highly artistic decorative painting applied over the walls in all of the main rooms, the stair hall, and in one of the master bedrooms on the second floor. The paint is oil over shellac and was done freehand in a scenic style reminiscent of theater set painting. All of the painting is floral or botanical, except for one scene that depicts the view of the Catskills from the front of the house. In most cases, each painting shows a different flower or plant type. Many of these individual scenes were painted to frame a photo, a painting, or a mirror. A close analysis reveals that the painting was probably applied in two episodes with the second painter slightly less skilled than the first. Despite some scenes having faded, most of the scenes are remarkably intact, bright, and colorful.

The main floor of the house is paneled in wood, with a combination of finished raised panels on the lower half of the walls and battens above to join the exposed wooden ceiling beams. Extensive and finely crafted detailing
has been used for built-in cabinets and trim and for the decorated mantels around red brick fireplaces in the main entrance parlor and the dining room. Built-in beveled mirrors are located above both fireplaces.

What probably once served as a large and grand front entrance foyer was incorporated into the large parlor when an archway separating walls on the left was removed. The archway to the dining room on the right is still in place. The entrance area provides a dramatic introduction area to the main floor. Directly ahead is the staircase entrance with a rounded arch and fretwork trim that leads up four steps to a landing. To the right is a red brick fireplace with a three-pane beveled mirror and above it are four rounded-arch decorative shelves. There is an inset to the right of the fireplace with open shelves, also decorated with fretwork.

The main parlor, a 30 x 18 foot great room and a 17 x 12 foot ell, includes window seats and built-in bookcases. Another wall once separated this end of the large parlor and probably served as a library. The room now visually extends to the 28 x 15 foot dining room, which has a second finely decorated mantel, red brick fireplace and additional built-in cabinets. The second beveled mirror is built-in over this fireplace.

Off the dining room to the north of the house is the enclosed 28 x 18 foot sun porch. Formerly an open part of the front wrap around verandah, its front windows offer views in three directions. Columns with Corinthian capitals, repeating the classical influence found in the area of the porte-cochere and initially part of the verandah, have been included and exposed in the sunroom enclosure.

To the back of the dining room is a 21 x 15 foot kitchen and alongside the kitchen are two pantries or service areas, one 10 x 15 and the other 10 x 13 feet. Doors connect the kitchen to the dining room, back hall and outside. A smaller covered delivery area and loading dock leads to the pantry/utility rooms. There is a brick firewall built into a side interior kitchen wall providing a fireproof backing for what was likely originally a wood or coal cookstove.

Through the main floor rounded arch, four steps lead to the first landing, five more steps go to the right behind the fireplace wall to a second landing and then the staircase turns again and continues five more steps to the second floor and a long hallway. The staircase newel posts, shaped as fluted columns, have decorated capitals with floral carvings. Turned balustrades in more than one pattern, and horizontal pieces suggest another variation in the design.

There are eight rooms on the second floor plus four connecting bathrooms with period fixtures. Individual marble-topped sinks are located in paneled insets with shelves and a cupboard within several rooms. The largest room, located in the northwest corner tower of the house, is 20 x 16 feet. This served as Max Fleischmanns sitting room. It is a highly decorated room with raised paneling, a closet, a yellow brick fireplace with a carefully detailed mantel supported by four large corbels and with built-in drawers and a glass-front cabinet. The room also has an 8 x 14 foot balcony. Its large bay window offers a panoramic view of the pond, the valley, and the mountains in the distance.

The smallest room, 20 x 16 feet is also paneled, with a yellow brick fireplace and a mantel supported by three oversized corbels. This room is built standing out from the house above the second port-cochere on the south of the building. Two closets are located on either side of the fireplace with a full-length beveled mirror on each door. A bay window with a window seat and an abundance of wall paintings add to the charm of this room. Two of the remaining six bedrooms have access to the 20 x 28 porch balcony above the main porte-cochere, and a fifth bedroom has a 10 x 10 front porch. All rooms have wood paneling and only two have been painted.
On the third floor is one bedroom, an all-purpose room, a bath, and four closets with access to additional attic storage.

There are also several remnants of the house’s use by the Lederer family, when it operated as the Lederer Park House. In a conversation with the Lederer’s youngest daughter, on September 27, 2018, she pointed out to current owners Kosher “meat” and “milk” notes that she had marked on shelving in the dining room storage closet as a young girl, as well automated timers on the lighting system in the second-floor hallway so guests and staff would not break Sabbath rules by turning on or off electric lights.

**Ice House, 1886, one contributing building**

The two-story icehouse sits to the south of the main house and is built into the hillside on a stacked stone foundation with its gabled end facing the south elevation of the house. Finished in shingles, it has a cupola, some stick decoration on its façade and a double window on the second floor. There is a large sliding barn door to the main floor and two six paneled doors on either side with transom windows above each door. A cut bluestone stairway on the east of the building leads to a second story door on the south elevation that provides entrance to the second floor space.

**Springhouse, ca. 1880s, one contributing building**

A large, stacked stone springhouse is sited to the south of the icehouse, between the tennis courts. It has a wood-frame structure above the stone, a concrete lined holding tank and a non-historic metal roof. This is reported to have been the original water source for the house. There are ruins of other such spring houses on the
property where the other houses stood. There is still a large water faucet above and below the springhouse to control water flow down the hill.

**Gazebo, ca. 1880s, one contributing structure**

The gazebo is in a rustic style and has a shingle roof and cupola supported by six tree trunk posts and a large tree trunk serving as a center support. A small table surrounds the center post with a bench following the circular interior of the gazebo. The gazebo has early stylized red asphalt shingles.

**Bluestone walls, ca. 1880s, two contributing structures**

Bluestone walls define the areas of the original tennis courts which are no longer extant. The tennis courts flank the springhouse above the main house.

**Mikvah, ca. 1950s, one contributing building**

*Julius Lederer, architect*

A square wood-framed, one story, three-bay building on a stacked stone foundation with a shed roof. The south facing façade has a center door with double-hung sash windows on either side. Both the north and west elevations have two double-hung windows, while the south elevation has none. The entire building is sided with tongue and groove wood siding The interior is divided into three rooms, an entrance hall, a changing room to the west and the pool to the north. Steps descend into the pool and the building is fed by a natural spring piped into the building.
8. Statement of Significance

Applicable National Register Criteria
(Mark “x” in one or more boxes for the criteria qualifying the property for National Register listing.)

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<td>A</td>
<td>Property is associated with events that have made a significant contribution to the broad patterns of our history.</td>
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<td>B</td>
<td>Property is associated with the lives of persons significant in our past.</td>
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<td>C</td>
<td>Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.</td>
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<td>D</td>
<td>Property has yielded, or is likely to yield, information important in prehistory or history.</td>
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Criteria Considerations
(Mark “x” in all the boxes that apply.)

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<td>B</td>
<td>removed from its original location.</td>
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<td>a birthplace or grave.</td>
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<td>a cemetery.</td>
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<td>E</td>
<td>a reconstructed building, object, or structure.</td>
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<td>a commemorative property.</td>
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<td>G</td>
<td>less than 50 years old or achieving significance within the past 50 years.</td>
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Areas of Significance
(Enter categories from instructions.)

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Period of Significance

1886-1972

Significant Dates

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Significant Person
(Complete only if Criterion B is marked above.)

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Cultural Affiliation

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Architect/Builder

Theodore G. Stein

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Period of Significance (justification)

The period of significance begins in 1886 with the construction of the Max and Johanna Fleischmann house and ends in 1972, when the house discontinued being used as a summer resort and went back into private use.
**Max and Johanna Fleischmann House**

**Name of Property**

Delaware County, NY

**County and State**

**Criteria Considerations (explanation, if necessary)**

**Statement of Significance Summary Paragraph**

(Provide a summary paragraph that includes level of significance and applicable criteria.)

The Max and Johanna Fleischmann house is significant under Criterion A for its association with recreation in the Catskills over many decades and for its association with the Fleischmann family, which had an enormous impact on recreational development in the area. It is also significant under Criterion C as a distinctive and exceptionally intact example of a large-scale summer house in the Stick and Shingle architectural styles. The property is a remnant of Gilded Age era summer retreats built by industrial and civic leaders. It served as a gathering place for late nineteenth century intellectual and cultural luminaries from New York City and the impetus for other leading figures in the arts, business, and politics to build summer retreats in the area. The Fleischmann family’s elegant compound, which once included six family-owned houses in a landscaped setting on a hillside overlooking the village, opened the door for wealthy Jewish vacationers in the area, ushering in the first wave of Jewish summer homes a generation before the explosion of Jewish resorts and cottage colonies in surrounding counties referred to as the Borscht Belt. After the Fleischmann family subdivided the property in 1915, some of the houses were turned into a resort known as Rosedale Manor and Hotel Savoy, used as a girls' camp/summer resort for Jewish families from New York City. In 1951 Max and Johanna Fleischmann house was purchased by the Lederer family and for eighteen years after World War II, the property was known as the Lederer Park Hotel and was the center for ongoing summer gatherings of internationally important Jewish religious leaders and scholars exploring how the Jewish people could re-imagine themselves after the Holocaust. Designed by architect Theodore G. Stein, the Max and Johanna Fleischmann house is an example of a summer “cottage” based on those being built in other late nineteenth-century summer resort towns such as Newport, RI. The style and use of wood on the exterior and interior reflects the natural environment of the Catskill mountains and the “simple” style of this summer retreat. The house is especially distinguished by a lavish overlay of interior decorative painting, which covers most of the main floor and part of the second. Added by an unknown artist, the oil painting is primarily floral and was painted over beaded board to frame art, mirrors and light fixtures. This large, picturesquely sited, and exquisitely decorated house documents a century of recreational history in Fleischmanns.

1902 picture of Fleischmann Estate. Library of Congress.
Narrative Statement of Significance

The village of Fleischmanns is located in the town of Middletown, in southeastern Delaware County. Middletown, located in a mountainous area of the western Catskills, is generally characterized by steep, rocky hillsides traversed by numerous narrow river and stream valleys of the Delaware River and its tributaries. Originally part of Ulster County, Middletown was incorporated in 1789. It is one of the oldest towns in Delaware County and once encompassed most of the southern half of the county. The town falls within Great Lots 7, 8, 38, 39, and 40 of the Hardenburgh Patent, a large, early eighteenth-century land grant (1708) that encompassed much of the land between the Rondout and the Delaware rivers. The earliest documented European settlers in the Middletown area were Dutch farmers who arrived ca. 1763. During the Revolution, the town became a Tory stronghold, and most of the early settlers were driven off. Many returned after the war, however, and permanent settlement was established by the early 1800s. A grist mill was established in 1802 and a distillery in 1804 along the Bush Kill, which runs east-west, connecting the village to Arkville and to the Delaware River. Star Mills, a steam-powered sawmill, was built in 1829 and a carding mill in the same period. The village was known as Griffin [sometimes Griffins or Griffin’s] Corners until 1914, when it was renamed to honor Julius F. Fleischmanns. The Griffin family included some of the village’s early and important citizens. Matthew Griffin, a merchant and a prominent lawyer, was especially well known. Griffin ran a store and established Griffin’s Corners Hotel c.1848; the same year, he also helped to establish a village post office.

A turnpike had been built connecting the village to Pine Hill in 1834, and the Delaware and Arkville Turnpike, chartered in 1840, was completed in 1849. However, it was the arrival of the Ulster and Delaware Railroad in the 1870s that had the largest effect on the village’s future. The Ulster and Delaware originated in Kingston and traveled northwest through the Catskills to Oneonta. One of its largest stations was at Phoenicia (in nearby Ulster County), from whence the line ran to Pine Hill, Fleischmanns and Arkville, where it turned north towards Kelly’s Corners, Halcottville and Grand Gorge. The railroad was intended to provide a route for coal from Pennsylvania to the Hudson; however, it proved perhaps more important in transporting fresh milk and other local products to urban markets. In this capacity, it allowed farmers to move into commercial production and rejuvenated the region’s agricultural economy. Of equal significance, the railroad was perhaps the single most important factor in opening the Catskills to tourists and affecting the region’s transition into one of the country’s major resort regions. After the Fleischmanns station was completed in 1871, the area became a popular tourist destination. Fleischmanns initially attracted many very wealthy people who built larger, more elaborate summer homes in the hills above the village. However, as more vacationers arrived, different types of accommodations were developed to serve tourists from different classes and income levels; homes were enlarged to take in borders; bungalow colonies were constructed, and hotels were built. The influx of summer visitors also sparked development in the village; farmers and merchants were busy meeting the summer demand, and new businesses included restaurants, casinos, bowling alleys, and other entertainment-related facilities. In the 1910s, Fleischmanns was thriving and prosperous, serving Catskill vacationers of every economic status and, by the early 1920s, the village was one of the fastest growing resort communities in the Catskills. In its heyday, Fleischmanns boasted more than one hundred hotels.1

The Fleischmann family in the Catskills

Born in Jägerdorf (Krnov), Austria, in 1834, Charles Louis Fleischmann was the second of seven children, a son of a distiller and yeast-maker. At age thirteen Charles was apprenticed to a Hungarian nobleman with distilleries in Prague and Vienna. During the apprenticeship, he learned the localized “Hungarian Process” of fruit fermentation and distillation. Eventually, Charles was put in charge of running yeast production for his employer.

In 1866, with their country at war with Prussia over German territories, Charles and younger brother Max left Austria to visit their older sister, Josephine, who had immigrated to New York City ten years prior with her husband. The brothers found employment with a distillery in New York and secured an American patent on the Hungarian Process, new to the United States at that time. An interest in the patent was purchased from a Bavarian immigrant, Julius Freiberg, who operated a vinegar and whiskey distillery in Cincinnati. By 1868, Freiberg – a friend and financier – had convinced Charles to move to Cincinnati, where he found post-Civil War reconstruction taking hold and a sizable German and Jewish population ready to appreciate European-style baking. With significant financial backing from a partner named James Gaff, Charles co-founded the Gaff, Fleischmann & Co. in 1868. Impressed with the fine-crumbed quality of Vienna baked goods while on a tour of Hungarian distilleries in 1870, Gaff returned with a sense that Charles’s knowledge of the old-world yeast-making process – quite different than the “salt-rising” and “sourdough” baking common in the Eastern U.S. at the time – could enable U.S. bakers to use Fleischmann’s yeast products to cater more to the tastes of European immigrants. Later that year, the men secured twelve acres just west of Cincinnati to build a manufacturing facility. They developed several more yeast-making patents common in Europe but not yet known in the U.S. Their compressed, foil-wrapped yeast cakes became wildly popular in Cincinnati, but nothing catapulted the company into household name status quite like their Vienna bakery-themed debut at America’s first World’s Fair Exposition in Philadelphia in 1876. Attended by over 10 million people – 20 percent of the U.S. population at the time – Expo provided exposure that led to the openings of the Fleischmann’s Vienna Model Bakery cafés in Philadelphia, New York, San Francisco, St. Louis, and Chicago, making them America’s first chain restaurant. ²

Younger brother Louis Fleischmann built the Vienna Model Bakery in New York City. At its peak, his 210 bakers were producing 15,000 loaves a day delivered through the city in thirty-eight horse-drawn wagons.³ Louis became famous for his generosity in handing out free loaves of day-old bread to masses that would gather in “bread lines,” where he provided the hungry men with coffee

² Christiaan P. Klieger, Fleischmann's @ 150: Still the One (St. Louis: AB Mauri Food Inc., 2019), 10.
³ Klieger, Fleischmann’s @ 150: Still the One, 11.
every day beginning at midnight. The Fleishmanns Vienna Café and Model Bakery, at 10th and Broadway in New York City, also became a gathering place for famous New Yorkers and friends that would summer with the Fleishmanns in the Catskills.

Fueled by the explosive growth in the New York market in the 1880s, the company built a second manufacturing plant between Brooklyn and Queens in present-day Long Island City. Max Fleischmann was tapped by Charles to run production for the company’s Eastern Division, and their brother-in-law, Leopold Bleier, ran operations.

In 1883 Louis Fleischmann and his wife, Wilhelmine, partnered with Leopold and Josephine Bleier to purchase 160 acres of land from John Blish on a hillside overlooking the Ulster and Delaware Railroad outside the village of Griffin’s Corners, to establish a summer retreat in the Catskills. Charles and Max soon followed their siblings into the fresh mountain air and by the end of the 1880s, the family had built a compound of summer “cottages,” a trout pond, a heated spring water pool, and an indoor riding arena.4

The Fleischmanns chose to build in this location to avoid the anti-Semitism that emerged with waves of Eastern European Jews emigration to the United States in the mid to late nineteenth century. In 1877, banker and broker to railroad tycoon Jay Gould, Joseph Seligman, and his family were denied entry to the Grand Union Hotel in Saratoga Springs after many years of summering there.5 This caused a major scandal, inciting calls for Jewish leaders in New York City to gather to condemn the hotel management’s racism, with press coverage in the New York Times and other leading newspapers.6 Louis Fleischmann had visited the village of Griffins Corners with his wife in the 1870s.7 He found it welcoming to Jewish visitors, so the family decided to create their summer retreat in a more congenial location.8

By the 1890s, the Fleischmann family’s presence in the Catskills became a newsworthy event. From the New York Times in June of 1894:

4 Klieger, Fleischmann’s @ 150: Still the One, 16.
**Catskill Season Opening: Many Visitors Arriving and More Expected This Week**

KINGSTON, N.Y., June 2 – The annual rush to the week, and by Saturday many hotels and boarding houses will throw open their doors to a large number of newly-arrived guests. Unfavorable weather has caused many city people who always go into the mountains early to remain at home, but if the week be a pleasant one hundreds of them will pass through this city mountainward.

The most important arrivals will be the Fleischmann family, who are expected at Fleischmann's with their horses, carriages, and retinue of servants early this week. Mrs. Louis Fleischmann, who is an invalid, and her brother, Carl Herrmann, are already at the Summer home of this family. Louis Fleischman and his family, Mr. and Mrs. Max Fleischmann and family, and Carl Edelheim of Philadelphia, with his wife and family, are expected Tuesday. L. Bleier, a brother-in-law of the Fleischmanns, is expected Saturday, with his wife and family.

The Summer home of this large family, which brings with it into the mountains each year some twenty children, has, by the expenditure of about $300,000 been made one of the most delightful places in the Catskills. The little village is situated on two side hills which slope to a winding stream in the valley. There are 150 acres in the Fleischmann estate, and on it are a swimming tank, with every convenience, where water is kept at an even temperature by artificial means, and a riding academy, 135 by 65 feet in size. This is for the benefit of the children, who ride their ponies in it under the instruction of a competent riding master. The grounds around the cottages have been laid out by a landscape gardener, and form a beautiful park, with flower beds, and artificial lake stocked with trout, and a deer park. This is a favorite place with the children, and every pleasant day they go there to feed the deer, which are so tame that they will eat from the hands of their little friends.

In addition to the Fleischmann cottages, there are about twenty Summer villas in the place, which are occupied by wealthy Germans, principally from New York City. The cottages adjoining that of Anton Seidl, who has been in the mountains for a month, will be again occupied this year by Louis Joseph and Bernard Ullman of New York, who are expected there with their families this week. Among the other cottage owners whose arrival is looked for in a few days are Mr. Goodheart, a New York banker; Mr. Wagner, the contractor who build the powerhouse of the Third Avenue cable road, and Albert Staisney.9

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**Resorts in Fleischmanns**

With this expansive property, extensive connections, and generous hospitality, the Fleischmann family brought the small village of Griffin Corners into a new era, opening the Catskills to decades of Jewish summer visitors. It became an established summer gathering place for wealthy Eastern European Jews, offering rustic elegance combined with careful adherence to religious practices. Other New York City friends who visited Max and Johanna at their summer retreat included New York Governor Herbert Lehman, the Liebman family (owners of Liebman Brewery), Louis Josephthal, naval admiral, founder of Josephthal & Co banking and his wife, Edyth Guggenheim,¹⁰ Henry Maerlander, New York Furrier,¹¹ and Shakespearean actress Julia Marlow. Friends Anton Seidel, conductor of the New York Philharmonic and artistic director of the Metropolitan Opera, and Dr. Alexander Johnston Chalmers Skene, a surgeon and contributor to the theory, practice and teaching of gynecology, both built summer homes nearby, along with Henry Morton, former president of the Stevens Institute of Technology in Hoboken, the Gould family, Thomas Coykendall of the Ulster & Delaware Railroad and opera singer Amelita Galli-Curci (Amelita Galli-Curci Estate NR listed 2010).¹²

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A building boom gathered momentum, with hotels opening throughout the village and surrounding areas; in 1907 the Bush Kill stream was dammed to create Lake Switzerland, which was quickly surrounded by grand hotels. Over the next few decades, multiple hotels became draws for Jewish summer visitors, many providing food, language, and customs specific to Eastern European countries. They included Hotel Switzerland, The Regis, Maple Villa, Hotel New Tuxedo, Hotel Lorraine, Takanassee, The Alpine, the Pinewood, the New Arlington, The Palace, and the Hotel Mathes. Many of these hotels hosted nationally recognized vaudeville performers, looking to find stages during the quiet New York summer theater season. Nearby communities like Pine Hill hosted artists as well as summer camps such as the Weingart Institute, where the attendees from German-Jewish families included Oscar Hammerstein, Herbert Sondheim, Terry and Larry Hart, and Richard Rogers. This area of the Catskills predates the construction of State Highway 17 and the post-World War II development of resorts in Sullivan County such as Grossinger’s, Kutsher’s, and the Concord. Some have speculated that Fleischmanns was the “famous resort town [that] launched a classic 20th-century Jewish phenomenon: vacationing in the Catskill Mountains, the so-called Borscht Belt that is indelibly linked with American Jewish popular culture.” Even without such a sweeping statement, the Fleischmanns family no doubt led the way for wealthy Jewish vacationers and had an enormous impact on the village of Fleischmanns itself.

Architecture of the Max and Johanna Fleischmann House

The nominated house on the property (called the Fleischmann Park House after the Fleischmanns sold the property) was built in 1886 for Maximilian Fleischmann (b. May 20, 1846, d. September 1, 1890) and his wife, Johanna (Mueller) Fleischmann (b. December 1859 d. April 6, 1936). The family spent quite a few summers at the cottage and brought many of their close friends from New York City with them.

The Fleischmann Park House is a rambling asymmetrical combination of Stick style and Shingle style “cottage” with a deep first-floor porch running most of the length of the house, along with several second-floor porches with open living space to heighten the movement of cool air through the house during the summer months in the mountains.

He interior is paneled entirely in clear pine, with emblematic parquetry wall panels to chair rail height in several rooms. One of its most extraordinary features is extensive freehand oil paintings on the shellac pine walls throughout the downstairs, up the staircase, on the second-floor landing and in one of the bedrooms. They were painted early, some pre-dating the gas jet lamps that were added to the walls and include romanticized versions of the view from the front porch, a variety of florals and garlands, birds and dragonflies, and cherubs. Jeff Greene, founder of Evergreen Architectural Arts, an international mural and fresco restoration company, in a conversation with current owners on February 19, 2013, stated that they were unique in his experience. Most

itinerant professional fresco painters of this era were professionally trained and signed their work. These paintings are unsigned, and Greene felt that while many of them were very sophisticated, they were not likely to have been painted by trained artists. The paintings are similar in feel to theatrical scenic paintings of the era and given both the Fleischmann family’s close friendship with Metropolitan Opera director Anton Seidl and Theodore G. Stein’s work designing operatic stages, one possibility is that they were painted by scenic artists working with the opera.

The house echoes residential designs by Henry Hobson Richardson and Stanford White, particularly McKim, Mead, and White’s design for the National Register listed Isaac Bell House in Newport, RI, built between 1881 and 1883. This house includes asymmetrical front-facing eaves, a full-length porch with front staircase and unique two-story round porch. Stein’s design of the two-story turreted addition to the Max and Johanna Fleischmann house, with an open porch on the first floor and an enclosed second-floor room, is seen on early postcard images of the house. This section of the porch was enclosed fairly early after the Fleischmanns sold the property, to expand indoor dining space for hotel guests.

One of the obvious differences between White’s design and Stein’s design is the large porte-cochere on the side of the house. Based on the different column styles on the porch and the porte-cochere, as well as the roofline of the porch along the side of the house, it is likely that it was added after the house was built.
The Fleischmann family worked with both architects before and after the summer cottage was built, so they were aware of their work. Richardson’s final building design before his death in 1889 was the Chamber of Commerce building in Cincinnati after winning a design contest in 1884. Charles Louis Fleischmann was a director of the chamber from 1883 to 1884 and, accordingly, would have been deeply involved in managing the contest.

McKim, Mead & White designed a limestone apartment building at 998 Fifth Avenue at 81st Street, “one of the most majestic ever built in New York, or even in the United States.” Their clients were Charles Russell Fleischmann (son of Louis Fleischmann) and developer James T. Lee, grandfather of Jacqueline Kennedy Onassis.

Theodore G. Stein, Architect

Theodore Stein emigrated from Hungary in 1882 and had established himself as an architect in New York City by 1885. Stein began an architecture partnership with Eugene Yancy Cohen, and in 1898, Emery Roth purchased the architectural practice for $1,000. Their agreement allowed Roth to represent himself as a

partner in Stein, Cohen & Roth to capitalize on the established name of the firm; in reality, Roth worked on his own. Roth became a preeminent architect of art nouveau hotels and apartment buildings in NYC.20

Stein married Helen Bleier in 1884.21 She was a daughter of Leopold Bleier and Josephine Fleischmann Bleier (sister of Max, Charles Louis, Louis Fleischmann and Caroline Fleischmann Edelheim). After selling his practice to Roth, Stein served as the architect for many Fleischmanns’ properties, including several other summer houses on the family compound, including those of Charles Louis Fleischmann, Carl Edelheim, and Leopold Bleier.22 He also designed Fleischmanns Eastern offices and headquarters at 701 Washington Street, NYC (now demolished), a house in Hamilton Heights North built for Fleischmann yeast manufacturer Jacob P. Baiter (1853–1925) and his wife, Kate Eva Benninger (d. 1898), part of the Hamilton Heights/Sugar Hill National Historic District, NYC; (NR listed 1983), a bakery at 154 E. 64th Street, NYC23 and a house for his wife, Helen, 2 West 14th Street, NYC.24

Stein also designed theaters that the Fleischmanns owned or backed, including what was probably his first design as an architect in the United States: Irving Hall, 11 Irving Place, NYC.25 He also partnered with theater designer/technical director Carl Lautenschlager on the scenic designs for Wagner’s Parsifal at the Metropolitan Opera in 1904.26

Hotels on the Fleischmann Property: 1915-1951

Ten years after Max Fleischmanns early death in 1890, there was a complicated lawsuit on behalf of his children against remaining family members regarding their compensation from the company; Johanna was listed as both a plaintiff and defendant.27 However, Johanna continued to own the property until she passed it on to her nephew Julius’s wife, Lily, in 1895. According to the Catskill Mountain News, Johanna and her children last visited the property in 1904, after being estranged by the lawsuit.28 The Fleischmann family continued to use this house and the surrounding compound until they sold it in parcels in 1914.

When the Fleischmann's property was subdivided, the compound was turned into several summer resorts: The Pinewood Hotel- Louis and Wilhemina Fleischmann’s house along with the Bleier family’s house next door; Rosedale Manor/The Hotel Savoy- Henrietta and Charles Louis Fleischmann’s house and Julius Fleischmann's house and Max and Johanna’s house.

Charles Louis and Henrietta’s house is in the foreground and Julius’ house is in the background.

The Rosenthals purchased Max and Johanna’s house, Charles Louis and Henrietta’s houses, Julius’s house, and the gymnasium in 1914 and opened Rosedale Manor in 1915 as a camp for girls. The Rosenthals also purchased several properties in the village, including Rosedale Hotel, and were active in the community. They offered cultural and political programming for the village at Rosedale Manor as well as their summer camp. In July of 1918, Rosedale Manor hosted a concert/lecture by violinist Abraham Haitovich and Mischa Appelbaum, founder of the socialist-leaning Humanitarian Cult, a few months before their debut at Carnegie Hall.

It is possible that the Rosenthals also operated the Max and Johanna Fleischmann house (known by this time as Fleischmanns Park House) as a distinct hotel apart from the camp; period documentation is unclear. It is also possible that another local hotelier, Joseph Greenberg, ran the hotel for them, as there are several mentions in the Catskill Mountain News into the 1930s that the Fleischmanns Park House was under Greenberg’s management. Hoteliers, newspapers, and commercial postcard printers all were somewhat loose about names; they often interchanged Fleischmanns Park House, Fleischmanns Park, and Fleischmanns Park Hotel between several different properties. The Fleischmann Park compound retained a certain marketing cachet, and it seems that hoteliers wanted to take advantage of that draw.

As the Depression exploded and the New York City economy shriveled, Catskills hotel owners scrambled to keep their doors open. In 1932, the Rosenthals sold the property to Charles Hulbert but continued to run the camp. In 1935, they closed Rosedale Manor and re-opened the site as The Hotel Savoy. Throughout the 1930s,

the hotel and the property changed hands several times between owners, mortgage companies, local banks, and the village, as various owners struggled to pay mortgages and property taxes. In May of 1940, Max Silberman, a local theater owner who also ran a business dismantling and selling properties, had dismantled the two houses that composed Rosedale Manor and the Hotel Savoy, and he advertised fixtures, plumbing, and 90,000 board feet of lumber from the buildings. It appears that he either purchased the right to sell or was hired to sell off these assets from the current owner, as he did not own the property at that time.

Remarkably, the Max and Johanna Fleischmann house did not suffer the same fate. Eventually, the house was acquired by Julius Leon and Sadie Colletti in two parcels in 1945 and 1947. They operated the property as a hotel, as evidenced by period advertising postcards crediting Colletti and Leon as proprietors.

Gradually, most of the other buildings on the original Fleischmanns property either fell to ruin or burned as the area contracted. However, the Max and Johanna Fleischmann house survived, stabilized by almost two decades of ownership by the Lederer family.
In 1950, Sarah Silberman (wife of Max Silberman, who had sold the architectural assets of the torn-down buildings), purchased the property, and in 1951, Esther and Moishe Yehuda Lederer purchased the Max and Johanna Fleischmann house and surrounding acreage from her, including the land where Rosedale Manor and the Hotel Savoy once stood. They renamed the property the Lederer Park House, and ran it, with their eleven children, as a summer hotel for the next eighteen years. They were able to keep the venture going because of a unique set of guests who returned each year: a group of internationally renowned Orthodox rabbinical scholars who gathered every summer to teach, reflect, and explore the religious, cultural, and political implications of a community trying to re-imagine itself after the experience of the Holocaust.

Family oral history accounts say that the Lederers purchased the building as a summer escape from their Manhattan bakery for their large family. Moishe Lederer died suddenly the spring before they first came, so Esther decided to run the house as a hotel so the family could maintain it. In the family story, the rabbis found the hotel because Esther was a fine and careful kosher cook and returned every year because the hotel had become a comfortable place to land. However, Esther Lederer was also well known, as she came from the upper echelons of the Austrian Orthodox Jewish community. She was the daughter of Rabbi Yosef Baumgarten, who was the dayan (judge) for the Khal Adas Yisroel, usually referred to as the Schiff Shul, the main Orthodox synagogue in Vienna before its destruction during Kristallnacht in November of 1938.

The story of the Lederer family and their escape from the Nazi invasion of Vienna was told by one of Esther’s daughters, Mrs. Raizel Tauber, echoing thousands of stories of Jewish families during the Holocaust:

Mrs. Raizel Tauber lived in Vienna, Austria, until she was 12 years old. A fifth-generation descendant of the Chasam Sofer, her maternal grandfather, Rav Yosef Baumgarten, was av beis din in the Schiffshul,


the main Orthodox shul in Vienna. The third of 11 children, she says, “I had a special place in the family. They told me things, I had responsibilities.”

Her father, Mr. Moishe Yehuda Lederer, owned a kosher bakery and was very well liked and involved in the local frum community. He blew shofar for the shul; Mrs. Tauber relates that “although I haven’t heard him in so long, we haven’t heard anyone blow shofar like him.” He was the volunteer fundraiser in Vienna for Kollel Shomrei Hachomos/Rabi Meir Baal Haness tzedakah organization which sent funds to Jews settling pre-State Eretz Yisrael. The family still has letters from the Chafetz Chaim and the Satmar Rebbe thanking Mr. Lederer for helping their relatives and talmidim.

They wanted to leave Vienna but didn’t know how or where to go. Mr. Lederer wrote letters to various offices of the Rabbi Meir Baal Haness organization begging anyone who could help save his family. Fortuitously, Mr. Benjamin Koenigsberg, a frum lawyer from Vienna who had relocated to New York and worked with the organization, picked up the letter and decided, “I must save this family.” Mr. Koenigsberg corresponded with the family and worked hard to arrange proper paperwork; at one point he spent hours on the train to Washington, DC so he could personally request affidavits to help them leave Austria. But one day, the family received a telegram stating that he could not obtain the visas. They were extremely disappointed.

Suddenly, there was a miracle. A telegram arrived from Mr. Koenigsberg, telling them, “Pack your passports and tickets.” The next day, the whole family left Vienna. They traveled by train with only the clothes on their backs and crossed the border toward the port in Genoa, Italy. They waited for the boat for about two weeks, sleeping in a hostel and subsisting on tomato herring and bread. On the ship, since the war had already broken out, no lights were allowed. It was very dark except for the moonlight and light from the stars. Mrs. Tauber remembers standing with her father, leaning on the railing to alleviate her seasickness.

They arrived in New York after two weeks, on the first night of Chanukah 1939. They even had a welcoming party—at midnight Mr. and Mrs. Koenigsberg came to pick them up, carrying a dozen red roses for Mrs. Tauber’s mother. “What they did was so miraculous, and he deserves a gold medal,” Mrs. Tauber reflects.

They found an apartment on the Lower East Side next to the Koenigsbergs and slept on the floor the first few nights. During the first Shabbos in New York, the Koenigsbergs hosted the new immigrants together with their own 13 children. Mrs. Tauber is proud to share their story because “what they did was so miraculous, and he deserves a gold medal.” Until this day, the families stay connected, and the Lederers call Mr. Koenigsberg their “malach Elokim” for enabling their survival and the four doros of bnei Torah who have followed.

Shortly after arriving in the US, Mrs. Tauber’s parents opened Lederer’s Bakery across the street, which became well known for its challahs and pastries. The children helped at home and in the bakery, enjoying the fragrant aromas and an occasional Napoleon. “I was the best customer,” Mrs. Tauber jokes. Her brothers attended yeshivah on the Lower East Side and the girls attended public schools. Eventually, Mrs. Tauber married and raised three children. After her children were grown, she went to college to satisfy her passion for learning.
Benjamin Koenigsburg, the attorney who expedited the Lederer’s escape to New York, was a major figure in the growing American Jewish Orthodox community. His intervention was the beginning of a series of interactions and relationships that the Lederer family fostered with Orthodox leadership in the United States.

The Rabbis Who Gathered at the Lederer Park House

During the eighteen years that the Lederer family ran the Lederer Park House, internationally renowned Orthodox rabbis visited yearly, gathering to teach, reflect, and discuss the Orthodox Jewish community’s journey to heal from the Holocaust and define new ways to thrive globally. Three of these rabbis, in particular, were leading figures in the twentieth-century Orthodox community: Rabbi Avraham Yehoshua Heschel, the Kopaczynzter Rebbe, a leading rabbi who escaped the Nazi invasion of Vienna and settled in the Lower East Side of Manhattan. He helped pave the way for the Lederers to go to the Catskills; Rabbi Moshe Feinstein, the leading halachic (religious law) authority of his time fled Luban near Minsk in 1936 to escape the Soviet Regime and Rabbi Aharon Kotler, rescued from Lithuania by the Vaad Hatzalah (Emergency Committee for War-Torn Yeshivas) in 1941 and joined in the work to rescue Jews trapped in Eastern Europe. He also was the founder of the Lakewood Yeshiva in Lakewood, NJ, the largest yeshiva outside of Israel.

Together, these rabbis led a generation of Orthodox and Hassidic Jews to the Catskills every summer, providing a unique opportunity for the community not only to enjoy the beauty of the mountains but to strengthen their religious knowledge and their sense of community. The Lederer family built a mikvah on the property, a ritual bath fed by spring water, that still stands. In this era, the original dining room was utilized as a temple, and guests ate in the enclosed section of the porch.

In 2017, Rabbi Aharon Kotler’s grandson, Rabbi Malkiel Kotler, visited the property. He is the current dean of the Lakewood Yeshiva and visited to show his grandson where he had spent his summers as a child with his grandfather. He shared stories of Rabbi Aharon Kotler at the hotel, how he stayed in the large turret room every summer and had a phone line installed there to receive international phone calls from colleagues.

In 1972, the property reverted to private use. The Lederer family closed the hotel and sold it to Bob and Mary Rainis, who used it as a family retreat for thirty years before selling it to Haruna Kimura in 1992. Kimura began renovations on the house, intending to open a meditation center, but never completed the project. In 2012, the current owners purchased the property, completing renovations, and opened it to visitors as Spillian, a retreat and events venue centering on imagination.⁴⁰

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9. Major Bibliographical References

Bibliography (Cite the books, articles, and other sources used in preparing this form.)

Books


Klieger, Christiaan P. *Fleischmann's @ 150: Still the One.* St. Louis: AB Mauri Food Inc., 2019.


*Real Estate Record and Builders' Guide.* vol. 37, New York, NY: C.W. Sweet & Company, 1886

Articles


“Catskill Season Opening; Many Visitors Arriving and More Expected This Week.” *New York Times.* June 3, 1894.

“Concert at Fleischmanns.” *Catskill Mountain News,* July 26, 1918.


DRAFT Max and Johanna Fleischmann House
Name of Property Delaware County, NY

The Leading Citizens of Delaware County, NY.” Biographical Review. n.p.; 1895.


National Register nominations


10. Geographical Data

Acreage of Property 32.9 acres
(Do not include previously listed resource acreage.)

UTM References
(Place additional UTM references on a continuation sheet.)

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DRAFT Max and Johanna Fleischmann House  Delaware County, NY
Name of Property

Verbal Boundary Description (Describe the boundaries of the property.)

The boundary is indicated by a heavy line on the enclosed map with scale.

Boundary Justification (Explain why the boundaries were selected.)

The boundary was drawn to include the current boundary of the property. Fleischmann Park was not subdivided among the different families, and, thus, the boundary is based on the extent of the property known to be associated with the Max and Johanna Fleischmann house, as well as the property boundary during the subsequent resort eras. It includes all extant features known to be associated with the resource.

11. Form Prepared By

name/title  Leigh Melander  edited by Erin Czernecki, SHPO
organization  
street & number  50 Fleischmans Heights Road  telephone  
city or town  Fleischmanns  state  NY  zip code  12430
e-mail  leigh@spillian.com

Additional Documentation

Submit the following items with the completed form:

- Maps:  A USGS map (7.5 or 15 minute series) indicating the property's location.
  A Sketch map for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.
- Continuation Sheets
- Additional items:  (Check with the SHPO or FPO for any additional items.)
DRAFT  Max and Johanna Fleischmann House
Name of Property

Max and Johanna Fleischmann House
Village of Fleischmanns and Town of Middletown,
Delaware County, New York

Area: 33.54 ac

50 Fleischmanns Heights Road
Fleischmanns, NY 12406

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1  537314  4667111
2  537624  4666999
3  537397  4666549
4  537148  4666762

Coordinate System:
NAD 1983 UTM Zone 18N
Coordinate Units: Meter
Parcel Year: 2021
DRAFT  Max and Johanna Fleischmann House
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Max and Johanna Fleischmann House
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4    | 537148   | 4666762   

Coordinate System:
NAD 1983 UTM Zone 18N
Coordinate Units: Meter
Orthoimagery Year: 2021
DRAFT  Max and Johanna Fleischmann House  Delaware County, NY
Name of Property

County:  Delaware  State:  NY

Photographer:  Susan Daley and Steve Gross (photographers for the Old House Journal)
Leigh Melander

Date Photographed:  2013 & 2019

Description of Photograph(s) and number:

NY_Delaware County_Max and Johanna Fleischmann House_0001
Façade (north facing) and east elevation of house.

NY_Delaware County_Max and Johanna Fleischmann House_0002
Detail of tree of life design on façade of house.

NY_Delaware County_Max and Johanna Fleischmann House_0003
North facing entrance.

NY_Delaware County_Max and Johanna Fleischmann House_0004
Parlor room, looking southwest, with detail of wall painting.

NY_Delaware County_Max and Johanna Fleischmann House_0005
Dining room, looking west.

NY_Delaware County_Max and Johanna Fleischmann House_0006
Parlor with dining room in the background, looking west.

NY_Delaware County_Max and Johanna Fleischmann House_0007
Stairway and parlor fireplace, looking south.

NY_Delaware County_Max and Johanna Fleischmann House_0008
Second story hallway with wall paintings.

NY_Delaware County_Max and Johanna Fleischmann House_0009
Max Fleischmanns’ sitting room looking north.
NY_Delaware County_Max and Johanna Fleischmann House_0010
Bedroom, looking north.

NY_Delaware County_Max and Johanna Fleischmann House_0011
Bedroom with fireplace, looking south.

NY_Delaware County_Max and Johanna Fleischmann House_0012
Built in sink in one of the bedrooms.

NY_Delaware County_Max and Johanna Fleischmann House_0013
South elevation of house.

NY_Delaware County_Max and Johanna Fleischmann House_0014
Icehouse, south of house.

NY_Delaware County_Max and Johanna Fleischmann House_0015
Gazebo, east of the house.

NY_Delaware County_Max and Johanna Fleischmann House_0016
Springhouse, south of the house.

NY_Delaware County_Max and Johanna Fleischmann House_0017
Bluestone wall of tennis court. Looking southeast.

NY_Delaware County_Max and Johanna Fleischmann House_0018
South elevation of the mikvah.
Property Owner:
(Complete this item at the request of the SHPO or FPO.)

name N/A
street & number __________________________ telephone __________________
city or town __________________________ state __________ zip code __________

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.460 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Office of Planning and Performance Management. U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.